

WHEN YOU'VE HIT  
**ROCK  
BOTTOM,**  
THERE'S REALLY  
**NOTHING  
BENEATH  
YOU**



## CAST

**SANDRA OH** as Veronica  
**ANNE HECHE** as Ashley  
**ALICIA SILVERSTONE** as Lisa  
**AMY HILL** as Aunt Charlie  
**MYRA LUCRETIA TAYLOR** as Donna  
**ARIEL KAVOUSSI** as Sally  
**DAMIAN YOUNG** as Stanley  
**STEPHEN GEVEDON** as Tom Ferguson / The Art Collector  
**GIULLIAN YAO GIOIELLO** as Kip  
**TITUSS BURGESS** as John The Physical Therapist  
**JAY O. SANDERS** as Angry Man  
**PETER JACOBSON** as Carl  
**DYLAN BAKER** as Doctor Jones

## CREW

Written, Edited and Directed by **Onur Tükel**  
Produced by **Gigi Graff, Greg Newman**  
Director of Photography **Zoe White**

A photograph of two women in a forest, holding a thick tree branch horizontally above their heads. The woman on the left is seen from the back, wearing a blue jacket. The woman on the right is facing forward, smiling, wearing a dark blue jacket and light-colored pants. The background is a dense forest of bare trees with sunlight filtering through the canopy.

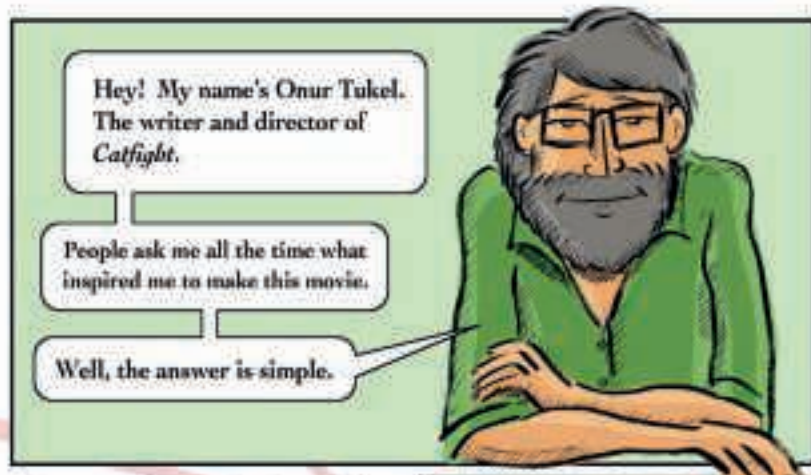
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# WHY I MADE *CATFIGHT*

as well as being a director, writer and editor Onur Tükel is also an illustrator, he created the following comic to illustrate why he made *Catfight*.



I just wanted to see two incredible actors beat the shit out of each other. Emotionally and physically!



And boy did Sandra Oh and Anne Heche deliver.

They're fucking brilliant!



But the real reason I made it was to purge myself of all the rage and bitterness I've felt since America invaded Iraq 14 years ago.



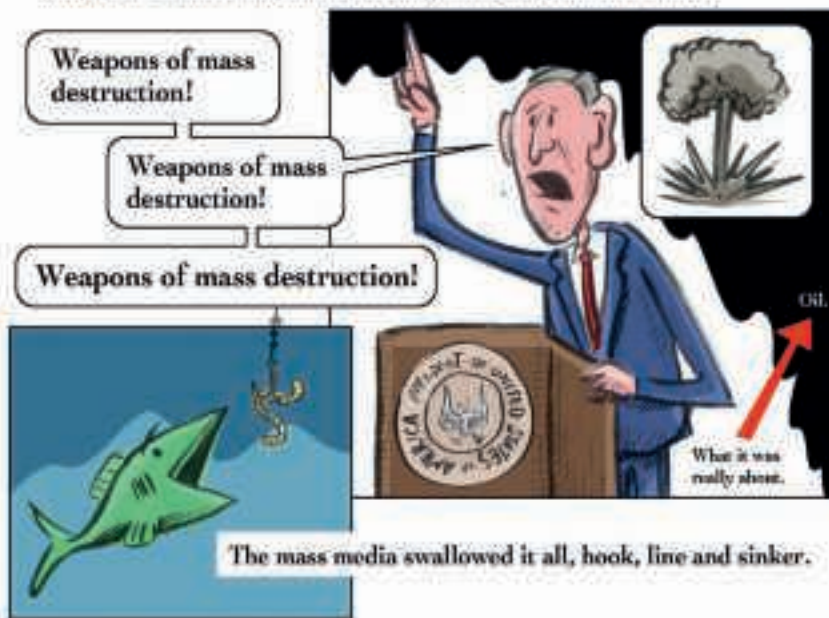
Many people think the world is crazy now. With the UK voting for Brexit and the U.S. voting for Trump, many liberals feel like the West has lost its mind.



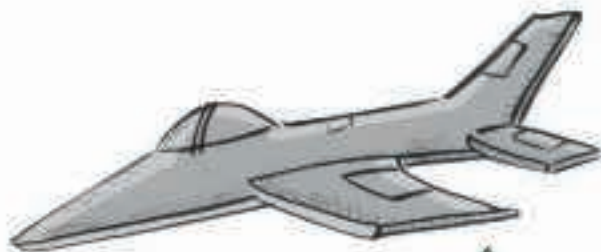
After 9/11, there was non-stop fear-mongering from the right! It all started with the color coded warning system. It was like a digital totem pole of neurosis, reminding Americans of how precarious the world had become.



George W. Bush spewed the same tautological rant on a daily basis, selling the American public on a disgusting imperial offensive.







So, we blew Iraq apart.

We blew that fucking country APART!

You remember that, don't you?

Did you get pissed off?

I did.

I wanted to punch walls.

Most Americans didn't  
give a flying fuck.



On U.S. televisions, no one really saw the bloody destruction that resulted from Rumfeld's shock and awe campaign. They just saw buildings, rarely bodies.



And the embedded journalists  
were like announcers  
at a sporting event.



And the satirical news  
shows cracked jokes  
and made fun of the  
administration like it  
was all a big joke.

I refer to the U.S. culture at this  
time as "The Fart Machine."

How many innocent people died during the war?



Nobody really knew.



And nobody really cared.



They're Arabs.



I mean, were Arabs.



I was really angry during that time.



I wanted to punch out anyone who supported the war.



Besides, there's a nobility to a fist fight.

The only people who get hurt are the ones fighting.

No collateral damage.





14 years later, I decided  
to use all that anger to  
write *Catfight*.



That's probably why it's so  
fucking violent.

Every punch in that movie  
represents my disdain for war.



But I have to be honest.  
I'm still angry.

Because I know  
another war is  
coming.



Raise a glass to trash!

The defense industry is just too big.



Maybe not today.

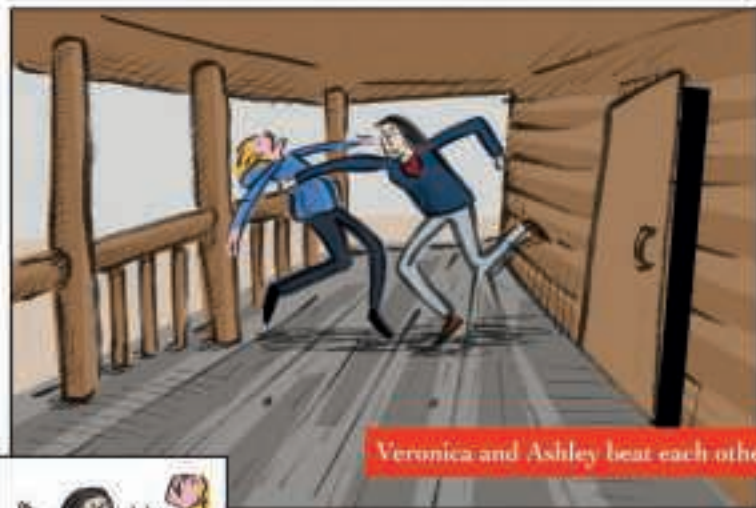
Maybe not tomorrow.

But it's coming.

This is what *Catfight* is really about.







Veronica and Ashley beat each other.



And pound each other.

And pound each other.

And beat each other.



They should stop.



But they can't.



And just when you think it's over...



...and Veronica and Ashley are going to work things out...



...it starts up again.



Let's face it...



Does anyone really think peace is possible?





## **'ANGRY' ART GALLERY**

The following pages showcase some of Ashely's 'angry' art from the film.





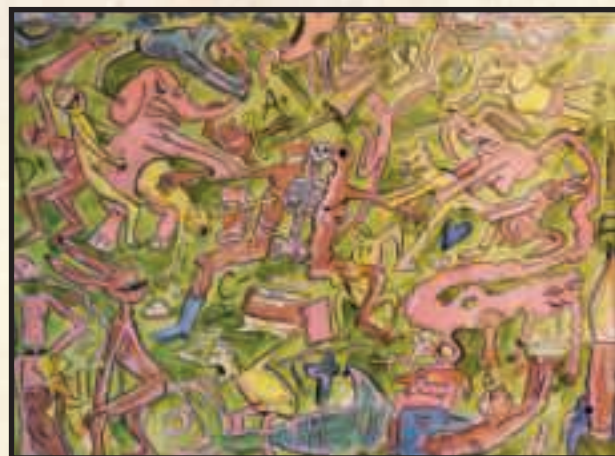






















## A WOMAN'S LIFE DURING WARTIME: THE STORY BEHIND ONUR TUKEL'S *CATFIGHT*

By Onur Tukel

Since early 2011, Onur Tukel hasn't stopped working. He co-starred in the odd-ball gothic feature film *Septien*, which premiered at the 2011 Sundance Film Festival. He wrote and directed *Richard's Wedding*, which premiered at the 2012 Sarasota Film Festival. He co-starred in the Alex Karpovsky comedy *Red Flag*. His sixth feature film, *Summer of Blood*, a horror-comedy about the world's most reluctant vampire, premiered at the 2014 Tribeca Film Festival and brought Tukel a newfound level of critical acclaim and public notoriety. After that, he wrote and directed the dark comedy *Applesauce*, which premiered at the 2015 Tribeca Film Festival. That same year, he put the finishing touches on an experimental music movie he'd been working on for several years called *Abby Singer/Songwriter*. In December of 2015, he began production on *Catfight*. "I like to stay busy," Tukel says. "Filmmaking is a drug. If I'm not doing it, my life feels empty."

Though prolific, Tukel realized that the audience for his movies was extremely small. "I feel like I have an interesting point-of-view about things. I've got a pretty good sense of what's current, and I know how to spin what's going on into an interesting narrative. But it's hard to break out when you're an outsider." With *Catfight*, Tukel wanted to reach a larger audience.

"This movie was conceived as a vehicle for movie stars. I wanted to see two brilliant female actors beat the hell out of each other physically and emotionally. Growing up, I was a huge fan of the Reagan-era action movies of Sylvester Stallone, Bruce Willis and Arnold Schwarzenegger. But I also loved dark comedies like *Heathers* and *Crimes and Misdemeanors*. From what I read about Hollywood, brilliant actresses over a certain age were frustrated with the lack of quality roles available to them. This seemed like a great opportunity for me to attach some star power." Tukel remembers a specific story about Maggie Gyllenhaal being turned down for a role because she was too old to play the mistress of a 50-year-old man. "I was shocked when I read that story. And then a lightbulb went off."

Tukel joined forces with MPI Media Group, producer Gigi Graff and casting director Stephanie Holbrook to secure the right cast. Once Sandra Oh and Anne Heche were on board, the film was off to the races. “We all agreed that the movie had to have the right balance of comedy and drama. We would play the movie straight, and never wink at the camera, but the fights would have to be brutal and real for the film to live up to its title.”

The cast continued to swell, adding such high profile actors such as Alicia Silverstone, Dylan Baker, Amy Hill, Jay O'Sanders, Tituss Burgess and Craig Bierko. “I was a bit nervous going into this movie,” Tukel states. “In my head, I'd invented this world where known actors were ego-driven solipsists who don't care about art. But this entire cast showed up to make something unique and memorable. They were engaged and sweet, funny and generous. On screen, they're all on fire.”

Thematically, *Catfight* represents a major leap forward for Tukel as both a filmmaker and a storyteller. While it's just as funny as his previous films, *Catfight* digs much deeper emotionally, tapping into levels of sadness and vulnerability that should push Tukel's steadily growing reputation as one of the indie film scene's most gifted artists even further. For every scene of throw-down brawling and riotous physical comedy, there's a moment of hard-hitting grief, most notably triggered by Oh's character having to deal with her son's death overseas while serving in the Iraq War. “Motherhood is a big theme of *Catfight*,” he says. “We're talking about ‘the draft’ here. How does losing a child to war affect one's attitude about war? How does someone cope with a life where they've lost everything: their home, wealth, family, loved ones? I figured making a comedy out of that would be incredibly ambitious. I tend to make movies about unrepentant people doing unforgivable things. As I get older, I'm appreciating this idea of regret, wishing I'd done things differently, and maybe acting less selfishly. As I grow older, and life gets shorter, I'm starting to appreciate how lucky I've been and how my asshole nature has just been another form of ‘entitlement.’ With that, I'm looking for stories that are more redemptive in nature.”

Because *Catfight's* subject matter broke new ground for the director, Tukel surrounded himself with women during the production. “This movie was very collaborative and I did not want to go into production with a male gaze on the material,” he states. “The producer Gigi Graff assembled an incredible crew of brilliant female artists. Almost all of the department heads were women. The director of photography, camera operator, production designer, costume designer, assistant director, line producer, locations manager, make-up artists. We were all very open about the best way to bring the material to the screen. The script was malleable, prone to change when something felt false or unnecessary. Thus, the movie felt alive, like we were all collectively painting on a canvas. I don't mean to sound biased, but if I could have all-female crews going forward, I would.”

When it came to the fights, however, Tukel knew he wanted them to be bloody. “I'm an angry person,” adds Tukel. “I think that's one of the reasons why I stay busy writing. Making films is a way to purge. I've been angry for a long time about the war in Iraq. I tend to write characters that people call ‘unlikable.’ *Catfight* is a way for me to finally beat the shit out of these unlikable characters, beat some sense into them perhaps. As Anne Heche's character Ashley says so pointedly in the movie, “Sometimes, people just need to have their asses kicked.”

With its timely social and political commentary, *Catfight* is as relevant as it is entertaining. Couple that with its starry cast and the film signals what could be a major turning point in Tukel's career. If the film reaches as wide of an audience as Tukel hopes, Brooklyn's angriest Woody Allen fan may very well be on the verge of household recognition. However, Tukel isn't looking at his post-*Catfight* future through that weighted lens. “I'm not deluded about this business,” he says. “I love *Catfight*. It's the biggest cast and crew I've worked with. There was more money, and more time. It's just better, more epic, more polished, more confident. The actors are out-of-their-minds brilliant in this! In the end, it's a solid piece of entertainment. I think it could compete with the biggest and best movies being made today. But I'm not expecting it to change anything. I can't control if this movie gets out in the world. I can't control who buys it or releases it or promotes it. All I can do is move on to the next project. And I have many.”







## ABOUT THE TRANSFER

*Catfight* is presented in its original aspect ratio of 1.78:1 with 5.1 surround sound. The HD master was provided by MPI Media Group.

## PRODUCTION CREDITS

Disc and booklet produced by: **Kevin Lambert**

Executive Producer: **Francesco Simeoni**

Technical Producer: **James White**

QC and Proofing: **Nora Mehenni**

Blu-ray Mastering: **Digital Cinema United**

Subtitling: **Digital Cinema United**

Artist: **The Red Dress**

Design: **Obviously Creative**

## SPECIAL THANKS

Alex Agran, Andrew Van Beek, Ewan Cant, Liane Cunje, Nicola Goelzhaeuser,  
Stacey Hanks, Rebecca Masterson, Vik Nunkoo, Jonathan Sadler,  
Veronika Šedivcová, Onur Tükel





WOULDN'T THE  
WORLD BE A  
**BETTER  
PLACE**  
IF WE COULD  
ALL JUST  
**RELAX?**



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